

HANDEL AND HAYDN SOCIETY

HARRY CHRISTOPHERS
ARTISTIC DIRECTOR

**BEETHOVEN
SYMPHONY NO. 4**

**JANUARY 24 & 26, 2014
AT SYMPHONY HALL**

Handel

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SOCIETY

2013-2014
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WELCOME TO BEETHOVEN SYMPHONY NO. 4

It's my pleasure to usher in the new year at Handel and Haydn. What better way to escape from the cold Boston winter than with beautiful music? Today's vivacious program is made more exciting by the inclusion of two outstanding musicians: guest conductor Richard Egarr and trumpet soloist Alison Balsom who is making her Handel and Haydn debut. A warm welcome to them both!

Since his H&H debut in 2008, Richard has offered one thrilling interpretation after another of the Beethoven symphonies. His extraordinary approach to Historically Informed Performance continues to inspire us. "Inspiring" is a word often used to describe Alison; her limitless virtuosity and charismatic stage presence have amazed audiences the world over. Moreover, her accomplishments at such a young age bode well for the future of classical music. H&H, as you know, makes the training of young musicians a vital part of our mission. Alison is a terrific role model for future audiences and performers.



Through the Karen S. and George D. Levy Educational Outreach Program, H&H provides music education for 10,000 young singers from grades 3–12 throughout eastern Massachusetts. In addition, H&H musicians and conductors frequently visit local schools to teach and coach. These students are our future, and it's for this reason that we're proud to present members of H&H's Young Women's Chamber Choir and Young Men's Chorus in next month's performances of Vivaldi's Gloria. For more information about our education programs, I encourage you to turn to page 31 in the program book.

All told, February 2014 is going to be a very momentous month for H&H. We look forward to sharing with you soon details of our Bicentennial celebration, along with our 2014–2015 Season programming. In the meantime, thank you for your unwavering support. It's a wonderful time to be involved with H&H!

A handwritten signature in black ink, which appears to read "Marie-Hélène Bernard". The signature is fluid and cursive, with a long, sweeping line extending from the end.

Marie-Hélène Bernard

Executive Director & CEO

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ABOUT THE HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the Handel and Haydn Society (H&H) is considered America's oldest continuously performing arts organization. H&H will celebrate its Bicentennial in 2015 with a series of special concerts and initiatives to honor 200 years of music making. Under Artistic Director Harry Christophers' leadership, H&H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H&H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural life of the Greater Boston community and beyond.

H&H's esteemed tradition of innovation and excellence began in the 19th century with the American premieres of Handel's *Messiah*, Haydn's *The Creation*, Verdi's *Requiem*, and Bach's *St. Matthew Passion*. Today, H&H is widely known through its concert series, tours, local and national broadcasts, and recordings. Its nine-program series is held at Symphony and Jordan Halls in Boston and Sanders Theatre in Cambridge. H&H's first recording with Harry Christophers, Mozart *Mass in C Minor*, was issued in September 2010 on the CORO label. Subsequent releases include Mozart *Requiem* (2011) and *Coronation Mass* (2012), as well as Haydn, Vol. 1 (September 2013) and *Joy to the World: An American Christmas* (October 2013).

As a 21st-century performing arts organization, H&H's primary roles are to perform and educate, and to serve as a resource center and community partner. The Karen S. and George D. Levy Educational Outreach Program, established in 1985, reaches 10,000 children each year in underserved Greater Boston communities. H&H also maintains partnerships with cultural and higher education institutions. It offers college students opportunities to learn about and perform Baroque and Classical music; presents public programming at libraries, community centers, and museums; and hosts free lectures and symposia.

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As of Jan 10, 2014

CHECK OUT OUR NEWEST RELEASES

Haydn Vol. 1

"Handel and Haydn pulled all this off with vivid color, a crisp attention to detail, and a palpable joie de vivre — which is everything in Haydn."

Thomas Garvey/The Hub Review

Concertmaster Aisslinn Nosky's first recording with H&H in Haydn's rarely heard Violin Concerto in G Major, paired with Haydn's elegant Symphony No. 6 and jubilant Symphony No. 82.

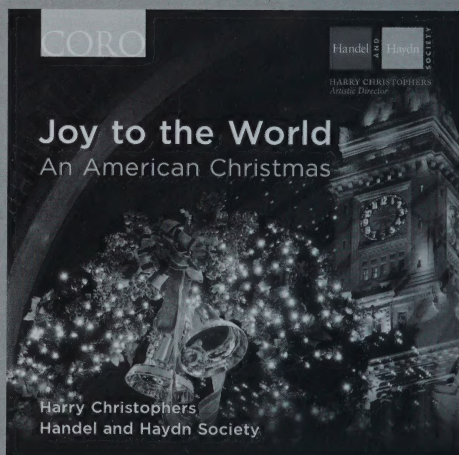


Joy to the World: An American Christmas

"Fresh and arresting."

BBC Music Magazine

Hallelujah! H&H's new holiday CD debuted at #14 on the Billboard Traditional Classical Charts. It's not too late to spread the joy and include this outstanding recording in your CD collection.



Haydn Vol. 1, Joy to the World: An American Christmas, and many other Handel and Haydn Society recordings are available for purchase today at the H&H Shop, located in the Cohen Wing, or online at handelandhaydn.org/shop.



PHOTO: STU ROSNER

ARTISTIC DIRECTOR HARRY CHRISTOPHERS, CBE

Harry Christophers is in his fifth season as Artistic Director of the Handel and Haydn Society. Since his appointment in 2009, Christophers and H&H have embarked on an ambitious artistic journey towards the organization's 2015 Bicentennial with a showcase of works premiered in the United States by H&H since 1815, broad education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000, he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury. He has recorded over 120 titles for which he has won numerous awards, including a Grand Prix du Disque for Handel *Messiah*, numerous Preise der Deutschen Schallplattenkritik (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc *Renaissance*. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award.

Harry Christophers is also principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama and was awarded a CBE (Commander of the Most Excellent Order of the British Empire) in the 2012 Queen's Birthday Honors.



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CONDUCTOR'S NOTE



It's always a treat to return to Handel and Haydn Society, especially with a program such as this one pairing Haydn and Beethoven—the two witty giants of “Classical” music.

We have humor, wit, and music that is also very pioneering. Haydn's Trumpet Concerto marks a huge leap both in the use of the trumpet as a solo instrument and also the development of the instrument itself. This concerto is beloved by the public— just like Alison Balsom our wonderful soloist, whom I am really excited to be working with for the first time.

Also for this program, we continue our survey of the Beethoven symphonies with the Fourth Symphony. Often overshadowed because of its position

between the more famous Third and Fifth, the Fourth is a brilliant, rollicking party-bus of a symphony, and often hugely hilarious!

And don't forget the appearance (certainly for the first time in Boston) of W.F.E. Bach's Symphony in G. This music was by J.S. Bach's grandson whom Schumann once famously described as “a very agile old gentleman of 84 years with snow-white hair and expressive features.”

I hope you enjoy it.

—Richard Egarr

PROGRAM

BEETHOVEN SYMPHONY NO. 4



January 24, 2014 at 8pm
January 26, 2014 at 3pm
Symphony Hall

Richard Egarr, *conductor*

Symphony No. 104 in D Major, Hob. I: 104, *London*

Joseph Haydn
(1732-1809)

Adagio – Allegro

Andante

Menuet: Allegro

Finale: Spiritoso

Trumpet Concerto in E-flat Major, Hob. VIIe: 1

Haydn

Allegro

Andante

Finale: Allegro

Alison Balsom, *trumpet*

INTERMISSION

Sinfonia in G Major

Wilhelm Friedrich Ernst Bach
(1759-1845)

Allegro

Andante

Allegro

Symphony No. 4 in B-flat Major, Op. 60

Ludwig van Beethoven
(1770-1827)

Adagio – Allegro vivace

Adagio

Allegro molto e vivace

Allegro ma non troppo

PROGRAM SPONSORS

The artists' appearances are made possible by the generous support of the following individuals:

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We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert.

Photography and recording of any kind are strictly prohibited.

The concert runs approximately 2 hours, including intermission.

Food and beverages are not permitted inside the hall.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

RELATED EVENT

H2 Young Professionals Winter Wonderland After-party

Friday, January 24, 2014 after the performance

Lucca Back Bay, 116 Huntington Ave

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Audience members who are young professionals or young professionals at heart are invited to attend. For more information about H2, see page 30.



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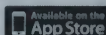
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ARTIST PROFILES

Richard Egarr, *conductor*



Richard Egarr made his H&H conducting debut in 2008, and most recently led H&H in performances of Beethoven Symphony No. 7 in March 2013. He has worked with all types of keyboards, performing repertoire ranging from 15th-century organ music to Berg and Maxwell Davies on modern piano. Egarr enjoyed his musical training as a choirboy at York Minster, at Chetham's School of Music in Manchester, and as organ scholar at Clare College Cambridge. His studies with Gustav and Marie Leonhardt further inspired his work in the field of historical performance.

As a conductor, Egarr has presented a wide range of repertoire, from Bach's *St. Matthew Passion* to John Taverner's *Ikon of Light*. He directs specialized ensembles and modern orchestras

alike. He is Music Director of the Academy of Ancient Music, having succeeded its founder Christopher Hogwood in 2006. This season he conducts the Academy on several tours across Europe and Asia.

Richard Egarr records exclusively for Harmonia Mundi USA. His solo output comprises works by Frescobaldi, Gibbons, Couperin, Purcell, Froberger, Mozart, and J.S. Bach (*Goldberg Variations* and *Well-Tempered Clavier Book I*). He has an impressive list of award-winning recordings with violinist Andrew Manze. With the Academy of Ancient Music he has recorded the complete Bach harpsichord concertos and an entire set of Handel discs.

Alison Balsom, *trumpet*

Alison Balsom makes her H&H debut with this program. Honored with numerous awards by Gramophone, Classic FM, and ECHO Klassik, Balsom has cemented an international reputation as one of classical music's great ambassadors. Having headlined The Last Night of the BBC Proms in 2009 with the concert reaching its biggest ever global television audience of an estimated 200 million, she made her US television debut with the Orchestra of St Luke's on *The Late Show with David Letterman*—a platform few classical artists have gained access to.

In the 2012–2013 season, Balsom embarked on major international tours of Europe, China, and the US with the Wiener Symphoniker, Kammerorchester Basel, Concerto Köln, Scottish Ensemble, and the Philharmonia Orchestra. Earlier this season, she played with the LA Philharmonic and Toronto Symphony. She has scheduled a solo tour for the 2014–2015 season.



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*Candace & William
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Jesse Levine*
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TIMPANI

Gary DiPerna*
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*String players are listed
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UPCOMING CONCERTS BY H&H MUSICIANS

Members of the Handel and Haydn Society

Ian Watson, *harpsichord*, will direct members of the Handel and Haydn Society Period Instrument Orchestra and Chorus in a program of Bach cantatas and works by Vivaldi and Corelli to commemorate the church's 300th anniversary.

January 25, 2014 at 7pm: First Congregational Church, Hamilton, MA

www.fcchamilton.org

Thomas Gregg, *tenor* and Thomas Stumpf, *piano* perform Schubert's *Winterreise* with a multimedia presentation of original winter photography and texts

January 26, 2014 at 3pm: Distler Performance Hall, Granoff Music Center, Tufts University

February 1, 2014 at 8pm: Seully Hall, The Boston Conservatory

Susanna Ogata, *violin* and **Ian Watson**, *fortepiano*

Beethoven and the Romantic Violin

January 30, 2014 at 8pm: First Religious Society, 27 School St., Carlisle

January 31, 2014 at 8pm: Congregational Church, 130 Newton St., Weston

February 1, 2014 at 8pm: Salem Athenaeum, 337 Essex St., Salem

February 2, 2014 at 4pm: Ascension Memorial Church, 31 County St., Ipswich

February 3, 2014 at 7.30pm: Christ Church, Zero Garden St., Cambridge

Members of the Handel and Haydn Society

Vivaldi's immense influence over composers of his own time spread throughout Europe as his concertos, always in demand, were sent to and performed in the farthest corners of the Continent. The program, led by **Guy Fishman**, will include four of Vivaldi's cello concertos as well as works by Purcell, Durante, and others.

February 15, 2014, 2pm: Museum of Fine Arts, Boston, MA

www.mfa.org

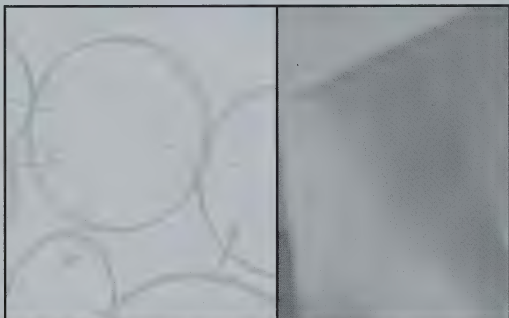
February 15, 2014, 7.30pm: Assumption College, Worcester, MA

www.musicworchester.org

February 16, 2014, 3pm: Shalin Liu Performance Center, Rockport, MA

www.rcmf.org

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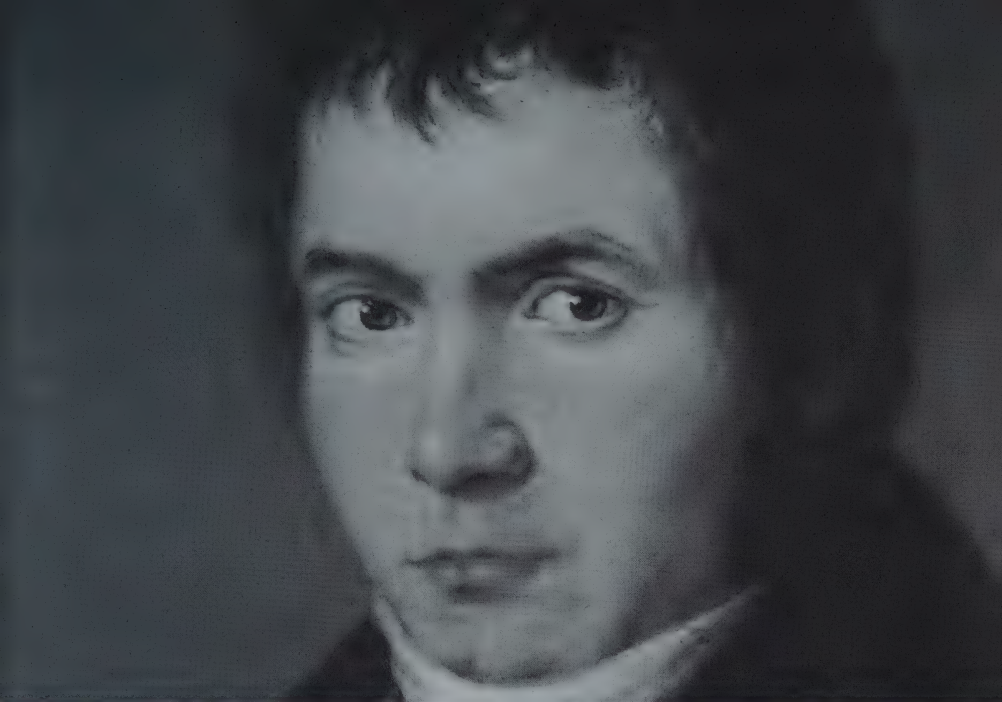


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A PORTRAIT OF LUDWIG VAN BEETHOVEN IN 1804.

PROGRAM NOTES

ORCHESTRAL GENERATIONS

Joseph Haydn (1732–1809)

Born on March 31, 1732, Joseph Haydn was the son of a wheelwright. When Haydn was about eight years old, he became a choirboy at Vienna's St. Stephen's Cathedral where he remained for the next ten years. After leaving St. Stephen's, Haydn said he had to "eke out a wretched existence" by teaching, playing organ and violin for church services, and performing in instrumental ensembles. Haydn studied composition on his own and with Nicola Porpora, a composer and singing teacher for whom Haydn was an accompanist.

In 1761, Haydn was formally appointed Vice-Kapellmeister to the Esterházy house, one of the most powerful and influential families in the Austrian empire. He was promoted to Kapellmeister in 1766 and remained actively employed until 1790 when Prince Nikolaus died and his successor disbanded the court orchestra. Officially, Haydn was still associated with the family; however, he was free to pursue other opportunities as well.

Haydn's music was known in England and other concert promoters had tried

to entice the composer to make the trip across the Continent. None succeeded until the violinist and entrepreneur Johann Peter Salomon came to Vienna in 1790. Born in Bonn, Salomon was Kapellmeister at Rheinsburg from 1764–1780. After leaving this post, he traveled to London where he established a reputation as a virtuoso violinist. He soon began organizing concerts featuring internationally known artists. In 1788, Salomon sent an emissary to convince Haydn to come to England, but the composer declined. In 1790, Salomon came personally and, as the story goes, told Haydn, "I am Salomon from London and I have come to fetch you!" Haydn's first trip (1790–1792) was an unqualified success and a second tour was soon planned. On Sunday, January 19, 1794, Haydn, accompanied by his friend and copyist Johann Elssler, left Vienna and arrived in London on February 4, a day after the scheduled opening concert.

After the Salomon tours, Haydn turned to writing vocal music, including the oratorios *The Creation* and *The Seasons*. He composed less as he grew older, but remained an important part of musical

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life in Vienna. Even Napoleon Bonaparte, after occupying the city in 1809, placed an honor guard outside the composer's home. Haydn died on May 31, 1809.

Symphony No. 104 in D major, *London*

During Haydn's second stay in London, Salomon decided to merge his concert series with the Opera Concert series led by Giovanni Battista Viotti. Viotti, who had an orchestra of 60, secured Haydn immediately, and it was for this orchestra that Haydn composed his last three symphonies, including the Symphony No. 104. Haydn composed this symphony in 1795; it was premiered at the King's Theater in London on May 4, 1795, as part of a concert to benefit the composer.

The symphony blends dramatic gestures and folk-inspired melodies deftly balanced by Haydn's unflinching musical instincts. The first movement begins with a slow introduction featuring two ideas built on the same rhythm: a loud fanfare motive and a quieter, more introverted one in the strings. This introduction then slides into the main theme of the movement. The four repeated notes in this main theme are easily recognizable and become a continuous source of energy throughout the movement. The second movement *Andante* shifts between major and minor with a dramatic effect for which Haydn had become (and is still) known. Haydn also keeps the opening melodic idea in the forefront of this movement even while nimbly changing the instrumentation and figurations around it.

The minuet of the third movement feels like a country dance; it is a celebration. For the trio, featuring solo passages in the winds accompanied by strings, Haydn wrote delicately swirling lines that continually unfold and, only at the last moment, anticipate the return of the minuet. Based on a folk song, the final movement continues the feeling of a dance, now a faster one.

In discussing his approach to composing, Haydn said, "Once I had seized on an idea, my whole endeavor was to develop and sustain it in keeping with the rules of art." Seizing and developing an idea so that it "stays in the heart when one has listened to it" summarizes much of the beauty and appeal of the Symphony No. 104 in D Major.

Trumpet Concerto in E-flat Major

Haydn composed his Trumpet Concerto in E-flat Major in 1796 for Anton

THE ORGANIZED TRUMPET

The early or natural trumpet was a loop-shaped brass instrument with no valves. Originally a military instrument, the trumpet became an essential part of the 18th-century orchestra. Still, without a way to change pitch easily and quickly, the trumpet was limited in its use. The first keyed trumpets, with keys that covered sound holes, were developed in the 1770s in Dresden. By 1800, Anton Weidinger perfected what he called the "organized" trumpet, an instrument with the keys on one side and controlled by one hand. In an advertisement for his "Grand Public Concert" of March 28, 1800, Weidinger wrote that after seven years of work on this instrument, it was now ready.



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Weidinger (1766–1852), who had been experimenting with the so-called “organized” trumpet, an instrument that could play more pitches than earlier instruments. Weidinger traveled throughout Europe demonstrating the versatility of this new instrument and gave the first public performance of Haydn’s Trumpet Concerto on March 28, 1800.

One of Haydn’s last orchestral works, the concerto exploits all the flexibility of the trumpet. Haydn combines fanfare passages (expected in trumpet music and reminiscent of its military origins) with more supple and lyrical ones—an effect as delightful to the listener as they are challenging to the performer. In the first movement, Haydn alludes to the military side of the instrument when the trumpet enters before the orchestra has completed its opening statement. With the first solo section, however, the new pitches made possible by Weidinger’s “organized” trumpet are evident. Later in this movement, Haydn continues to challenge the soloist and captivate the listener with virtuosic passages blended into a perfectly balanced movement. In the gentle second movement, Haydn integrates the solo trumpet into the orchestral texture without either trumpet or orchestra overshadowing the other. The final movement’s rondo structure (based on repeated returns of the opening idea) and clear pairing of different instruments with the soloist (for example, trumpet and flute) create an exuberance that is so infectious, the listener may forget the virtuosity required to make it sound so effortless.

Wilhelm Friedrich Ernst Bach (1759–1845)

The grandson of J.S. Bach, Wilhelm Friedrich Ernst Bach was born in Bückeburg on May 24, 1759, just nine years after his grandfather’s death. A pianist, violinist, teacher, and composer, W.F.E. Bach received his musical education from his father, Johann Christoph Friedrich Bach (1732–1795), often called the Bückeburg Bach. In 1778, he and his father traveled to London. Wilhelm stayed with his uncle Johann Christian Bach and built a reputation as a pianist and teacher. Soon after arriving in London, Bach performed one of his own sonatas at his uncle’s concert series in Hanover Square. After the death of Johann Christian, Bach returned to Germany via Paris and the Netherlands. Bach then stayed with another uncle, Carl Philippe Emanuel, in Hamburg and in 1784 moved to Minden, where he

THE WORLD BEYOND

1778	<i>Teatro alla Scala</i> (La Scala Opera House) in Milan opens.
1784	Beethoven is appointed assistant to court organist Christian Gottlob Neefe.
1784	<i>Oath of the Horatii</i> by French painter Jacques-Louis David (1748–1825) completed.
1789	Fall of the Bastille on July 14.
1791	Mozart dies in Vienna.
1793	Cotton gin is invented by Eli Whitney.
1795	Beethoven’s first public appearance in Vienna and first publication (the Op. 1 Piano Trios).
1795	Paris Conservatoire founded, the first modern conservatory for musical training and the model for future conservatories.
1800	US Library of Congress is established.
1802	Beethoven writes his Heiligenstadt Testament on October 6 and 10. Both a will and poignant acknowledgment of his hearing loss, this document was found among the composer’s papers after his death in 1827.
1806	Beethoven’s Symphony No. 4 in B-flat Major premieres.
1812	Beethoven and Goethe meet in Vienna.
1814	<i>The Third of May 1808</i> by Spanish painter Francisco José de Goya y Lucientes (1746–1828) completed.
1816	<i>The Barber of Seville</i> by Gioachino Rossini is premiered in Rome. Beethoven and Rossini meet in Vienna in 1822.
1819	American author Washington Irving (1783–1859) publishes “Rip Van Winkle” and “The Legend of Sleepy Hollow” as part of <i>The Sketch Book of Geoffrey Crayon, gent.</i>
1826	Thomas Jefferson and John Adams die on July 4.
1827	Beethoven dies on March 26. The funeral is a public event, attended by an estimated 10,000 people.
1845	W.F.E. Bach dies in Berlin.

assumed the title of Musikdirektor. In 1789, Bach became Kapellmeister in Berlin. After receiving a pension in 1811, Bach retired from performing in public. He attended the unveiling of the J.S. Bach monument in Leipzig in 1843; it was here that he met Romantic composer Robert Schumann (1810–1856) who described him as “a very agile old gentleman of 84 years with snow-white hair and expressive features.”

One of two symphonies that have survived, the Symphony in G was probably composed before 1800 and, with its balanced phrases and homophonic (or melody-plus-accompaniment) texture, represents the general symphonic style of the later 18th century. In a rather spritely first movement, Bach begins with a straightforward theme before embarking on charming elaborations. The second movement opens with an interesting exchange: strings and oboe immediately answered by horn and bassoon. The upper strings lead the last movement. Here, the overall folk-like character derives from the opening melodic idea.

Ludwig van Beethoven (1770–1827)

During his first trip to England, Haydn visited the Bonn court where he met and agreed to teach a young composer, Ludwig van Beethoven. Their counterpoint lessons, which took place between 1792 and 1793, were not what either expected, and Beethoven later claimed that he had not learned anything from Haydn. While that may be true about the rules of counterpoint, the lessons conveyed through Haydn's compositions were invaluable to Beethoven.

The eldest surviving son of the court musician Johann van Beethoven and Maria Magdalena Leym (Keverich), Ludwig van Beethoven, was baptized in Bonn on December 17, 1770. When he was eight years old, Beethoven gave his first public keyboard concert, playing “various clavier concertos and trios.” A child prodigy, Beethoven was often compared with Mozart—a likeness encouraged by Beethoven's father—and, in 1787, Beethoven traveled to Vienna in order to study with him. This trip was cut short when Beethoven learned that his mother was ill. Beethoven then returned to Vienna in 1792 to study with Haydn.

By 1802, Beethoven's hearing loss was becoming more pronounced. After a series of unsuccessful treatments, he went to the village of Heiligenstadt to rest. There he wrote an impassioned letter that, in part, described his struggles and desire to continue with his art. During the next 25 years of composition, Beethoven transformed the musical language of the

late 18th century into his own style.

Symphony No. 4 in B-flat Major

The slow introduction to the first movement of Symphony No. 4 begins with a single pitch, B-flat, played pianissimo. As the Adagio opening transitions to the Allegro vivace, rising sixteenth-note figures abound and ultimately lead to the first theme. The sense of space created by the slow introduction is continued with the first theme of the Allegro vivace, played in the strings. The second theme, played in turn by the bassoon, oboe, and flute, balances the first idea by its falling and rising motion over a sustained string accompaniment. Timpani rolls announce the eventual return of first theme; however, waiting for that return becomes an adventure in itself. Even with the return of the opening, the sense of expectation does not abate as Beethoven continues to build on contrasting ideas to the movement's completion.

Scholars generally agree that the second movement inspired Schumann to describe Beethoven's Fourth Symphony as “a slender Greek maiden between two Norse giants.” The movement opens with a distinctive rhythmic pattern. Next, we hear a song-like melody in the first violins that meanders gracefully. This lyrical melody returns in various guises throughout the movement. Particularly moving is the duet for first and second violins that passes to the bassoon and clarinet before expanding through the full orchestra once again.

In the fast-paced minuet, Beethoven upsets the regularity of the triple-meter dance by placing accents in unexpected places. The droning B-flat and the short exchanges between the winds and strings in the trio section sound pastoral. The minuet and trio then both repeat and are followed by a coda. Here, horns are used to signal the close of the movement, much in the same way the timpani was used as a signaling device in the first movement.

The last movement employs techniques similar to those used in the previous movements, including “boiling down” the texture to a few instruments and then adding instruments one-by-one or by section to build to a great crescendo. Toward the end of the movement, Beethoven uses fermatas over full orchestral chords to entice our expectations, then reduces the sound to just the strings playing pianissimo before again building the sound and adding one or two more twists along the way.

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1430
October 3rd Mr J. Lees' to A. F. Farnham D^r to
to carrying the base to boileston hall — 1.00
and back to theatre
October 24th to carrying the base to boileston hall — 1.00
and back to the theatre
November 22nd to carrying the base to boileston hall — 1.00
and back to the theatre
Dec^r 27th to carrying the base to boileston hall — 1.00
and back to the theatre — 4.00
Boston 18 December 1830
Received payment from
Edwin Farnham
A. F. Farnham

Expenses related to Boylston Hall included “carrying the base [sic] to boilston [sic] hall and back to the theatre.” Transporting the heavy instrument cost \$1 for each rehearsal and performance.

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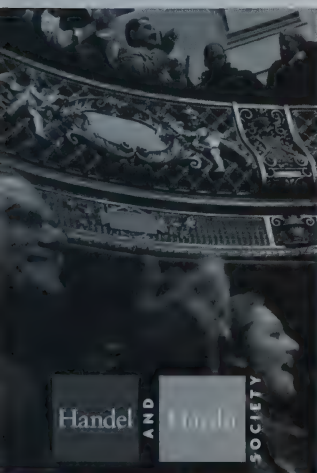
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JOIN THE 1815 SOCIETY: PLAN A LEGACY OF MUSIC

Have you considered including H&H in your will? A quick phone call to your lawyer is usually all it takes. By making a bequest, you support H&H's performances and outreach for the long term. Your generosity will ensure the future of Baroque and Classical performance and education in Greater Boston.

For further information, or to let us know that you have made a bequest, please contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

ENDOWED CHAIRS AND NAMED FUNDS

Handel and Haydn Society is grateful to the generous donors who have endowed chairs and established named funds to support H&H's educational and artistic programs. If you are interested in a naming opportunity, establishing a fund, or contributing to an existing fund, contact Mike Peluse, Director of Development, at 617 262 1815.

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Handel and Haydn Society Chorus: *Endowed in perpetuity by Jane & Wat Tyler*
Chorusmaster: *Cabot Family Chorusmaster Chair in memory of Ned Cabot*

Orchestra

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Full Program (in perpetuity): *Karen S. & George D. Levy Educational Outreach Program*
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Named Funds

George Geyer Fund
John Grimes Fund
Rick Menaul Fund

IN MEMORIAM

John Grimes (1946–2013)

Our longtime principal timpanist, John Grimes, passed away on August 8, 2013 after a valiant battle with cancer. He was an amazing musician and a dear friend to the Handel and Haydn Society. John was one of the world's expert early music timpanists. He was a professor at The Boston Conservatory and served as vice president of the Boston Musician's Association for over a decade.

We are honored that through his estate, John generously donated his Baroque timpani to H&H, so future players may benefit from the instrument that was so special to him.

In John's memory, we established the John Grimes Fund. The fund will support the principal timpani chair and will ensure that children and adults continue to be introduced to the wonderful timpani and family of Baroque percussion instruments.

To make a gift to the John Grimes Fund, contact Brook Holladay at 617 262 1815 or brook@handelandhaydn.org.

Richard Menaul (1953–2013)

Richard Menaul, our principal horn player, passed away unexpectedly on July 23, 2013. Rick was a respected performer who was very active in the Boston music scene. In addition to his dedication to the Handel and Haydn Society, Rick played with the Boston Ballet, Boston Pops Esplanade Orchestra, Boston Landmarks Orchestra, Boston Classical Orchestra, and many local groups. Rick was also a beloved teacher who helped many young people master the horn.

We established the Richard Menaul Fund to honor Rick's memory. The fund helps ensure the continuation of the principal horn position and encourages training in the natural horn.

To make a gift to the Richard Menaul Fund, contact Brook Holladay at 617 262 1815 or brook@handelandhaydn.org.



PHOTO: KYLE T. HEMINGWAY

HANDEL AND HAYDN SOCIETY 2013-2014 SEASON

Partial programs listed. For full program order and information, visit handelandhaydn.org. Programming, artists, and dates subject to change.

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FRI, FEB 21 AT 8PM
SUN, FEB 23 AT 3PM
SYMPHONY HALL

Harry Christophers, *conductor*
Nathalie Paulin, *soprano*
Period Instrument Orchestra and Chorus
Young Women's Chamber Choir
and Young Men's Chorus

Vivaldi Gloria in D Major
Handel *Salve Regina*
Handel *Foundling Hospital* Anthem

BACH AND BYRD

FRI, MAR 14 AT 8PM
SUN, MAR 16 AT 3PM
NEC'S JORDAN HALL

Harry Christophers, *conductor*
Handel and Haydn Society Chorus

Bach *Jesu, meine Freude*
Byrd *Laudibus in sanctis*
Byrd *Agnus Dei*
Bach *Singet dem Herrn*

MENDELSSOHN'S LIBRARY

FRI, APR 4 AT 8PM
NEC'S JORDAN HALL
SUN, APR 6 AT 3PM
SANDERS THEATRE

Aisslinn Nosky, *violin and leader*
Period Instrument Orchestra

Handel Concerto Grosso in B Minor,
Op. 6, No. 12
Bach Concerto for Two Violins, BWV
1043
Mendelssohn Violin Concerto in D
Minor

HANDEL SAMSON

FRI, MAY 2 AT 7.30PM
SUN, MAY 4 AT 3PM
SYMPHONY HALL

Harry Christophers, *conductor*
Joshua Ellicott, *tenor (Samson)*
Joëlle Harvey, *soprano (Dalila)*
Catherine Wyn-Rogers, *mezzo-soprano (Micah)*
Matthew Brook, *bass-baritone (Manoah)*
Dashon Burton, *bass-baritone (Harapha)*
Stefan Reed, *tenor (Messenger)*
Teresa Wakim, *soprano (Israelitish Woman)*
Period Instrument Orchestra and Chorus

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*Not part of the regular subscription season. *Acis & Galatea* is a Cal Performances, Berkeley/Mark Morris Dance Group production in association with Celebrity Series of Boston; Harriman-Jewel Series, William Jewell College, Kansas City; Harris Theater for Music and Dance, Millennium Park, Chicago; Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign; Lincoln Center for the Performing Arts.

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SYMPHONY HALL

PATRON INFORMATION

For patrons with disabilities: elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center and accessible restrooms are available inside the Cohen Wing.

Large print program notes are available at the Patron Information table in the lobby.

Assistive listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated at the discretion of the management.

Lost and found is located at the security desk at the stage door on St. Stephen Street.

Lounge and Bar Service: There are two lounges in Symphony Hall: The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room in the first balcony. Each serves drinks starting one hour before each performance and during intermission.

Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

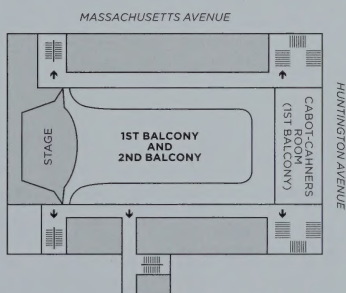
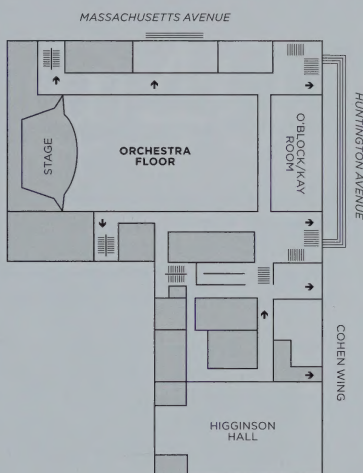
Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right near the elevator, on the first balcony, audience-right, and in the Cohen Wing.

Shop: Handel and Haydn CDs and other merchandise are available to purchase in the Cohen Wing.

IN CASE OF EMERGENCY

Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.



HANDEL AND HAYDN SOCIETY

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PRE-CONCERT CONVERSATIONS

Handel and Haydn Society offers Pre-Concert Conversations free of charge to all ticket holders. Talks begin one hour prior to the concert and last 30 minutes.

At this concert, the conversations will be led by Teresa Neff, Historically Informed Performance Fellow.

Pre-Concert Conversation Locations:

Symphony Hall:
Higginson Hall (in the Cohen Wing)

NEC's Jordan Hall and Sanders Theatre:
Inside the concert hall

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